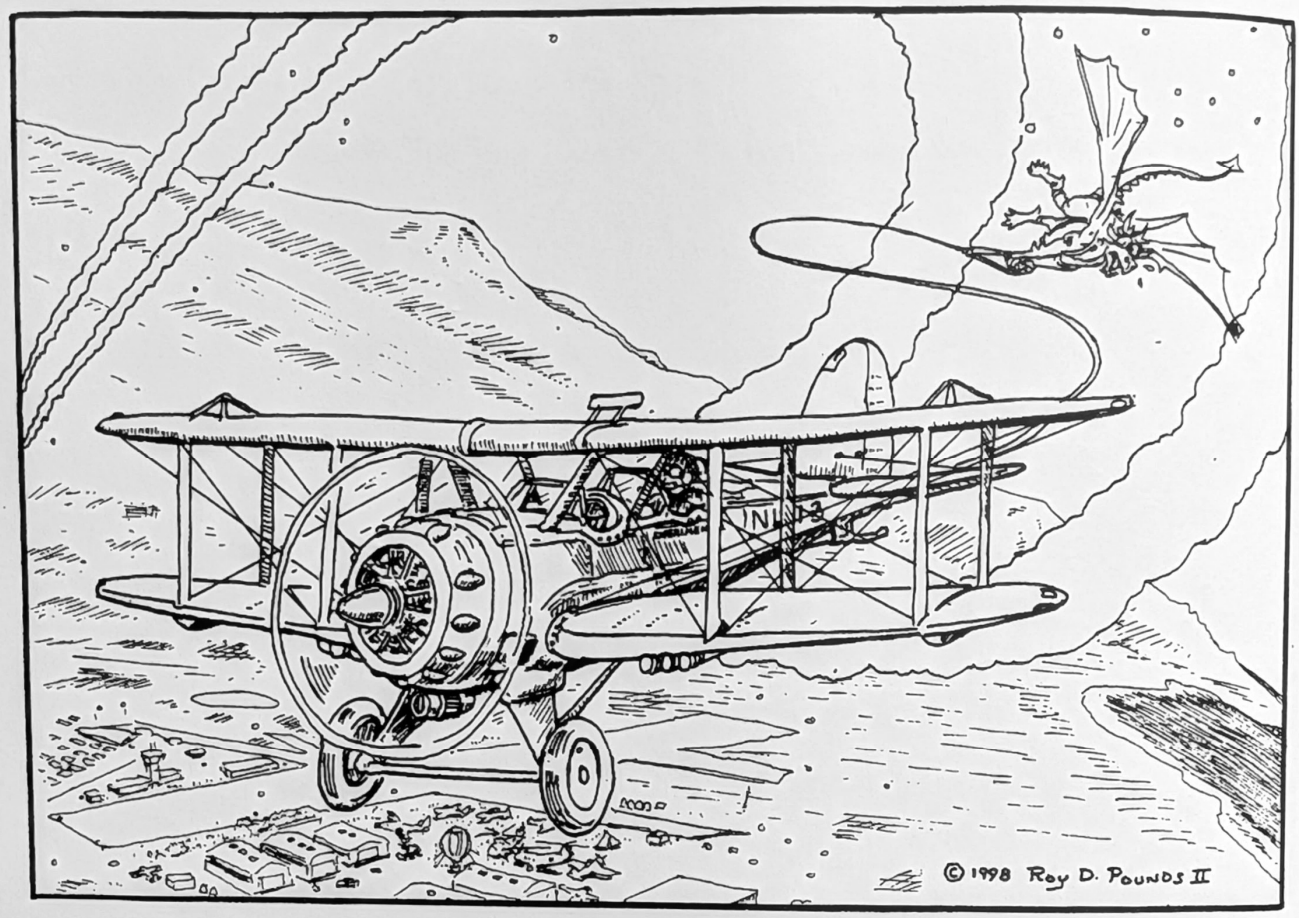
FURTHER CONFUSION



Credit where Due

People that made this whole thing posible...

Alyeska / Michael R. Grodeman
for printing Art Show Forms

Todd Sutherland
for Badge and Webpage Art.

Higgins
for Webpage Art and Flyers.

Katana
for the Further Confusion Logo.

FLAIR
for making the convention safe with a smile.

BayCon Staff
for their knowledge, support, and panels.

SiliCon Staff
for giving us a look at the future.

YARF!
for space on their tables and the room parties.

Baron Engel
for Badge Art

Shanda Fantasy Arts
for advertising

Sponsors

Adam Riggs, Brent Edwards, David Cooksey, David Cooper, David Green, David Reiss, Drew Maxwell, James Augur, James Lenigk, Karl Maurer, Michael Burlake, Michael Sawyer, Peter Torkelson, Richard Penner

and **All of Furry Fandom**,
the people this is all realy about.

FURTHER CONFUSION

1999

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Editorial Remarks

Welcome to the first Further Confusion.

It seems like forever since we began planning this convention. Yet, it was only twelve months ago that we truly began. We had discussions on mailing lists, talk by CB on the ride home from Confurence, phone calls going late into the night, and people gathering on the muds. We formed groups that became a staff, and finally had our first public meeting to see if there really was support for this crazy idea.

Sixty people showed up at that meeting, on short notice, crammed into the back room of a pizza parlor so tight it certainly violated fire code. Some to just see what was going on, some wanting to give their ideas, and most, to volunteer to help with their money or time. We chose a permanent name for the con, replacing the working name (MurrrCon, for you trivia buffs.)

Still, it was never a sure thing. There was great concern about finding a hotel with so late a start, finding funding for the con, and if we could meet our commitments to the hotel when we had one. We had no idea what sort of response we would get from people outside of the Bay Area. Were we going to have a three hundred person con? Eight hundred?

Our staff drew from all segments of our fandom. The fursuiters made the first strong appearance, followed by writers and artists, then gamers, publishers and more. It did not stop there. People came from SciFi fandom to fill in our operations department. Each brought different viewpoints, knowledge, and filled different needs. Many of our staff had never worked with each other before. Some did not even know each other.

The staff is diverse in other ways. In a fandom that is accused of being mostly male, we have a good number of women on staff. The ages of our staff range from sixteen to too old to admit their age.

It is this diversity that overcame our difficulties and allowed this convention to happen at all. Our operations people knew the hotels, and had the contacts we needed to get into one. We had people from many groups of fandom allowing us to put on a good variety of quality programming. We had skills brought to us in the areas of finance and legal that were invaluable in setting up the NPO that operates Further Confusion.

We set high goals for ourselves, and for the most part, we were able to meet them. We desired to be business like, and to operate the convention in the public eye, for the public. We sought to provide new quality, educational programming. We wished to help charities that are of interest to our fandom. And we wished to do it all Right.

It has been a bumpy road, but I believe that we succeeded.

We formed a non-profit organization, Anthropomorphic Arts and Education, to be the parent organization containing the convention, not just allowing us to keep under the public's eye, but requiring it. This gives us the ability to work closely with other charity organizations, and so much more.

New programming was brought to the con. A good number of fursuiting events, gaming tournaments, live drawing events with not only human models, but big cats as well.

To all of you who have made this work, staff, dealers, artists, writers, fursuiters, gamers, and perhaps most importantly all, the fans, I offer my heartfelt thanks for making our first year the success that it is.

I would also like to take a moment to remark on our staff artist. Shannon is sixteen years of age, and has produced some quality artwork for us, as well as organizing the charity auction. It is the youth in our fandom that will carry furries into the future.

Peter "WhiteFire" Torkelson
Co-Chair, Further Confusion

Further Confusion Staff

Chairman

Brent Edwards
Chip Unicorn

Co-Chair

Peter Torkelson
WhiteFire

Business

Lee Strom
T.F. Rabbit
Dealers Room

Jeremy Doran
Farthing W. Fox
Dealers Room Second

Adam Riggs
Nicodemus
Webmaster

Richard Penner
Webmaster Second

Jeff Ferris
Tanan
Treasurer

Eli Harvey
Secretary

Darrel L. Exline
Daily Newsletter Editor

Operations

Leon Horne
MitRa
Operations Director

Sarah Elsbernd
Serina
Hotel Coordinator

Robert Tharp
Zoned
Hotel Coordinator Second

Elizabeth Hess
Genevive
Volunteer Coordinator

James Lenigk
Fyx
Volunteer Second

Troy Gaede
Steeleheart
Volunteer Second

Tom Rodiguez
Reveille
Procurement Coordinator

Jeanne Goldfein
Lemming
Con Ops Lead

Gary Catalano
FLARE Lead

Kenji Koda
FLARE Second

Rayne MacGeorge
Realm
Facilities Coordinator

Chris Chamberlain
Bigpaws
AV and Stage Lead

Karl Maurer
Jethric
Registration Co-Lead

DeWayne Stuart
Registration Co-Lead

Programming

David Cooksey
Flint Otterhall
Programming Director

Paul Fritschle
Siegfried
Events Scheduler

Gary Bell
Walksfar
Art Show Director

Texx Woodworth
Texx
Art Show Second

Shannon Stuart
Charity Auction Director

Jeff Mancebo
boojum
Gaming Co-Lead

Gen Lang
Kitten
Online Events Coordinator

Drew Maxwell
Drew
Art Events Facilitator

Angela Onken
Chipmunk
Hospitality Suite Director

And so many more...

Rules and Regulations

Further Confusion strives to give as many people as possible a fun time. Most of the convention is for general audiences. We will mark clearly the few areas and events which may exceed a general audience rating. At registration, you may choose to sign an age statement, stating that you are over 18 years old. If you do not choose to sign this statement, or you are not over 18 years old, your badge will be marked, and you will only be admitted to areas or events which are for general audiences.

GENERAL CONDUCT

Please remember that you are a guest of the Westin hotel, Further Confusion is sharing the hotel with a business convention. Please be courteous and don't disturb the other guests. If a member of the hotel staff asks you to quiet down or to stop doing something, please do so. If you do not, your badge may be confiscated.

Please use common sense when in public areas. If you have to ask or think twice about doing it in public, take it to your room. For example, kissing and holding hands, regardless of sexual orientation, is fine. Groping, tongue-battles, and nudity, regardless of sexual orientation, is not. While collars, leashes, and the like may be worn discreetly, blatant display of bondage or BDSM in public may result in the convention security asking you to return your badge.

Flare, may ask you to stop an activity or to move it to a private room. Repeat offenders may be required to return their badges and leave convention areas.

HARASSMENT AND ASSAULT: "NO" MEANS NO. "STOP" MEANS STOP. "GO AWAY" MEANS GO AWAY. If someone won't understand these simple rules, contact a member of security. They have the right to remove people's badges for not following these commands.

Harassment is any behavior that intentionally annoys or alarms another person. This includes unwanted physical contact, following someone in a public area without a legitimate reason, or threatening physical violence. If you are being harassed, first tell the harasser to go away. If they will not leave, immediately go to any member of security. The offender may lose their badge, and the matter may be referred to the police.

All parties must card all people before serving alcohol. Any party found to be serving alcohol to minors will be shut down.

Due to potential damage to property, water guns and Silly String are not acceptable.

WEAPONS

If it looks like a real gun in any way, shape, or form, it should not be out in any public area of the Convention. The County of Santa Clara and the State of California have a "replica weapons law". If you are wielding such a weapon, the Law Enforcement Community WILL shoot first, fill out paperwork later.

There should be no "live steel" being wielded in any of the public areas of the Convention. If a bladed weapon is a part of your costume, please have it peace bonded. This can be done in the Flare base room.

Please keep all laser pointers off in public areas of the Convention.

If you kill it, you will have to eat it.

SECURITY

Security is provided by Flair. Flare works from the "3 strikes, you're out" rule. Any and all, including ourselves, who overstep these rules more than 2 times will have their badge removed and asked to leave the Convention.

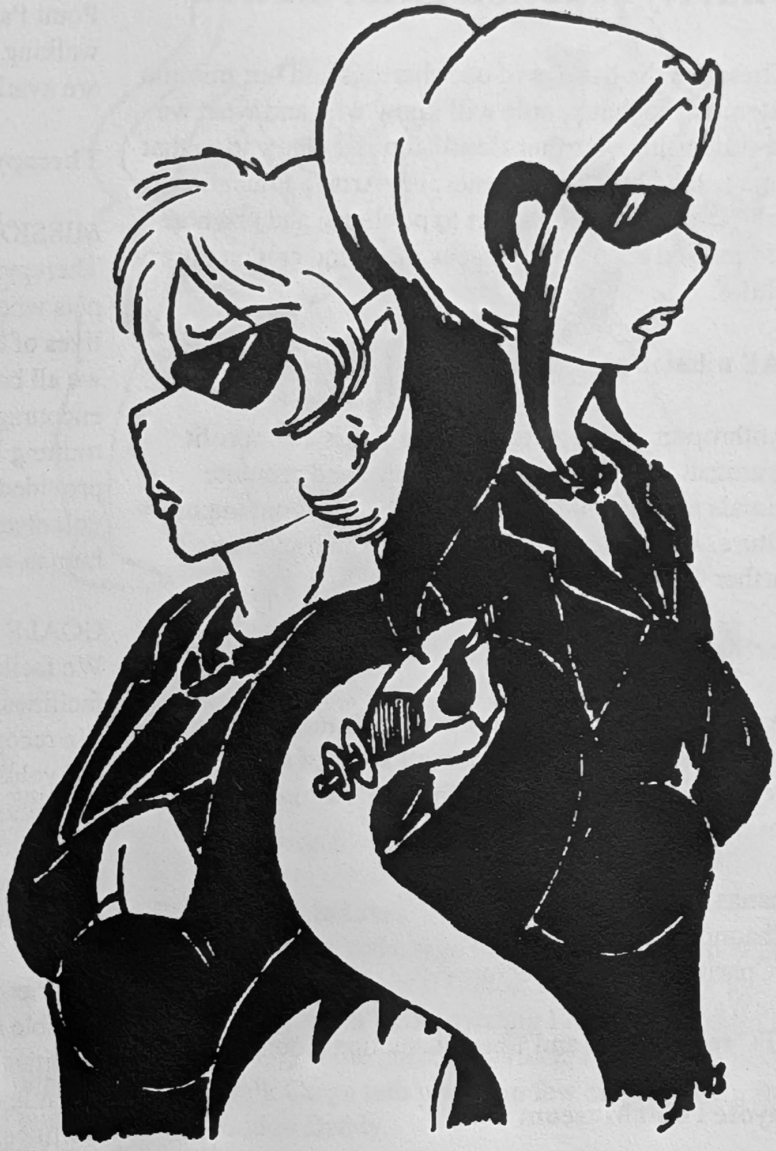
TELL US

If you see a problem, inform Operations, and feel free to talk to Brent Edwards, Leon Horne, Peter Torkelson at any time during the convention. We can't fix problems we don't know about.

Confusion?

Trouble?

Alien Invasion?



Come by Convention Operations, your source for answers, information, lost and founds, and general cluefullness. Brought to you by the MIB (Mammals in Black) in the Rutherford Room, across from Registration.

Con-Ops: Protecting the Con from the scum of the universe.

Charity Auction Information

These are the listings of our charities and our mission statement, so that people will know who and what we are supporting. Further Confusion is a convention that is sponsored by Anthropomorphic Arts & Education as part of the continuing effort to publicize and promote animals and anthropomorphics in art and contemporary culture.

AAE mission statement

Anthropomorphic Arts & Education is a nonprofit organization established to publicize and promote animals and anthropomorphics in art and contemporary culture. AA&E is the organization which sponsors Further Confusion.

Further Confusion Charity Auction '99 information

AAE will be donating between $500 and $1000 each to the following charities, as well as all of the proceeds, evenly divided, from the Further Confusion 1999 Charity Auction.

Thanks, yours,
Shannon Stuart,
Charity Auction Director
DeWayne Stuart,
FC registration, and Charity Auction Goon labor..

Coyote Point Museum

http://www.coyoteptmuseum.org/

Coyote Point Museum offers exciting educational experiences that enhance curricula from preschool to college levels. Offerings include tours, group programs, special exhibits and public programs offered at the Museum and at your site. Live animals, hands-on activities, and innovative dioramas educate and excite students about Bay Area ecology and environmental issues.

Located in a scenic bayside park, the Museum illustrates the beauty of the natural world and explores human relationships to the environment. The Museum grounds include Wildlife Habitats, a walk-through aviary, theme gardens and beautiful landscapes. Coyote Point Park offers playgrounds, picnic facilities, and walking and biking trails. Many additional programs are available at your site

TherapyPets

MISSION STATEMENT
TherapyPets is an organization of volunteers and their pets who visit various facilities in order to enrich the lives of children and adults. Through this experience, we all become aware of the rewards of TherapyPets and encourage others to actively participate. Guidelines, training and education for the owners and their pets are provided to ensure proper etiquette during visits. Our volunteer teams share the love that comes from the human-animal bond.

GOALS
We facilitate partnerships between TherapyPets and facilities.
We recognize the unique contributions from each of our volunteers.
We continue to meet the growing needs of our ever-expanding membership.
We address administrative, interpersonal, and ongoing educational criteria by providing quality services.

In general, we visit facilities where the populations are not able to have their own pets. The largest number of facilities are skilled nursing facilities, but we also visit juvenile detention centers, hospitals, psychiatric facilities, retirement homes, Alzheimers centers, and homeless shelters.

Our members live and visit primarily in Santa Clara, Contra Costa, and Alameda Counties. Almost all of us visit with dogs which range from Chihuahuas to Great Danes, but who have gentle, outgoing personalities as a common denominator.

The organization is a California nonprofit corporation with 501(c)3 status. The organization issues periodic newsletters; facilitates the visiting activities of its members; holds social, outreach, and educational events; evaluates prospective animal-human volunteer teams; and raises funds to make all these activities possible.

PROGRAMMING

Or, what the devil do you have for me to do?

SOCIAL AND MISCELLANEOUS TRACK

Wildscaping

Let the wildlife have some room too. Mel. White has been writing a column for several years on how you can make things a little easier on wildlife trying to co-exist with humans… and in the process bring the wild into your backyard whether it's an apartment, townhouse, or ranch. She'll share some of those tips and the stories that go with them.

Panelists: Mel. White

Furry Improv

This workshop will help you learn how to improvise comedy, whether it's in costume or out. These guys have worked with local improvisational comedy groups and will share some of their tips and techniques as they might apply to our fandom.

Panelists: Adam Riggs, Tony Dematio, Brent Edwards

GoH Reception

Meet our guests! We will start with short introductions and an open Q & A session for all of our guest of honor. Afterwards, mingle with our Guests and get a chance to talk with them in a more informal mingling.

Panelists: Ed Kline, Tanamin Windwalker, Kishma Daniels, Ben Camacho, Michael Payne, Ken Mitchroney, Brent Edwards, and Peter Torkelson

Paranoia Dance

Technobeat Dance. Kicking it off with a bang Friday night, this is the first of Further Confusion's dances. Get your groove back to our sound systems, lights, and lasers. Our DJs will keep ya hopping.

Panelist: Greg Johns (Darkwolf) and the Further Confusion Stage Crew

Purple Nurple Live!

Yep. We talked Cargo into it. It's the ever-popular Purple Nurple Live! Dance. Keep it rocking into the wee hours of the evening Friday with Cargo and possibly some guest DJs. Heck, I'm even gonna try to talk Cargo into playing a few cuts from Big Bad Voodoo Daddy.

Panelist: Cargo and the Further Confusion Stage Crew

Charity Auction

Art, computer stuff, costumes. You name it, it'll probably get auctioned off. Help us help others on Sunday before the Art Auction. This year the Charity Auction proceeds will go to Coyote Point Conservation and Recreational Area and to Pet Therapy. Both organizations do good work in educating the public and in helping those ill or disabled with the aid of animals. All of the proceeds form the Charity auction will be split between these two organizations and bundled with a

donation from AAE, Inc., the parent organization of Further Confusion. We will also have literature from the organizations concerned for those of you who might want to help them out or get involved with their missions after the con.

Panelists: Shannon Stuart, Dr. Samuel Conway (Uncle Kage)

Desserts to Die For (Social)

Our main feed Saturday night! Nope it's not pizza or lasagna or anything else. We decided to indulge everyone's sweet tooth later in the evening after dinner. Our dessert buffet will be lined with scrumptious sweets of all kinds along with coffee and other beverages. Presented free of charge, though donations to help us defray the catering expenses will be gladly accepted at the event.

Panelists: Sarah Elsbernd and the Westin Santa Clara Catering Team.

Dazed and Confused Social

What a way to open our con! I know all the staff . will be Dazed and Confused by this point. This themed party (the theme is a surprise), catered by the wonderful staff of the Westin Hotel, will open Further Confusion on Thursday night and provide a place for you to mingle, meet, say hi, and otherwise get into the mood for a great con. Fruit, cheese, wraps, and beverages will be provided. Admission is free of charge, though donations will be gratefully accepted to help us defray the catering expenses.

Panelists: Sara Elsbernd and the Westin Santa Clara Catering Team.

Animal Totemism

Animals have been important to mankind throughout recorded history. Whether in the fables of Aesop, the legends and religious life of the Native Americans, modern paganism, or the spiritual beliefs of Christianity or Hindu, none can deny their indelible mark on our minds and civilization. Join with others who wish to discuss such matters in a free-form discussion group.

Panelists: Michael Sawyer; Mark White; Mark Merlino

Convention How to

They have been popping up everywhere this year, including here. You wanna know how to organize a furry gathering or con? This is where you can take advantage of the hard-earned wisdom of others.

Panelists: Brent Edwards, Mark Merlino, David Cooksey, Dr. Samuel Conway (Uncle Kage), David Pickett, plus others from Conifur and Feral!.

Pixar's Doings

Our GOH, Ken Mitchroney, will be bringing a few other folks over from Pixar including Mike Quinn, Karen Prell and Jeff Pidgon. If you want to ask about A Bugs Life, Toy Story, Toy Story II, what it's like working in the industry, or how it feels to be a voice actor for a 3-D rendered character, this is the place. No photography allowed.

Panelists: Ken Mitchroney and others from Pixar Animation.

Fur, Magic, Gears and String:

Mike Quinn and Karen Prell, now with Pixar Animation but also well known for their work with Henson Productions will be on hand to tell us a few tails and show us a few tricks from their huge stable of talent. From Return of the Jedi to Fraggle Rock, these two folks have been in a lot of places and seen a lot of things. Let them share some of it with you.

Panelists: Mike Quinn, Karen Prell

Hospitality Suite

Yep, we decided to go for it. We will be having a con hospitality suite stocked with beverages and snacks for your pleasure. A great place to stop by when you have nothing else you want to do. Operating hours will be in the Pocket Guide.

Fursuit Lounge

A place for those of the RL furred, scaled or feathered to gather. Videotapes, a room to take a head break in, or just to meet informally with other

VICKY, IT'S ALMOST TIME FOR THE PARTY! WERE'S YOUR COSTUME ?
COSTUME?
YOUR HALLOWEEN COSTUME SILLY FOX! IM A PRINCESS!
HUMMM... COSTUME..
I KNOW!
MEDUSA!
GOLLY... I GUESS I OVER DID IT... ..A LITTLE..
KUAN YIN
VICTORIA KITSUNE
©
m2m*.

costumers, this is the place you want to check out.

Host: David Cooksey

Creator's Lounge:

No we don't have an artist's alley but yes we do have a Creator's Lounge. You can't setup a mini dealer's table here. But if you want to see artists at work on sketchbooks, perhaps get a sketch or two, meet with writers swapping ideas, hang out, chat or socialize with other creative types after the Dealers Room has closed, this is the place for you. It will be open 'round the clock from Friday on.

Host: Peter Torkelson

Video Room:

Our video room has an interesting mix for you this year from classic cartoons and fan favorites to rare and seldom seen anime classics. The video room will be in operation form Friday evening until Sunday, hosted by Kif Davis, the keeper of the Furry Anime List.

Host: Kif Davis

Dealers Room and Dealers Room Annex:

We have an exciting line up of dealers. Please see the Dealers Room Guide in the Program Book for all of the details. Buy stuff to your, and to our kind dealers', heart's content. Find that missing comic you've been looking for forever, get a sketch or two done. And don't forget, due to overwhelming demand, we also have the Dealers Room Annex on the second floor.

Host: Lee Strom, Jeremy Doran

YiffNet Reunion

So yer online but you don't muck, Usenet is too flamy for your tastes, and ya want something to do when your email box is empty. If you're one of those who hang about in a friendly place called YiffNet or are curious about it, go here for an informal meeting of those who make it their online home.

Host: Richard Hallock

Presenting Steve and Friends

Steve Plunkett has been entertaining at furry and science fiction conventions forever. Well, it seems like that anyway. Steve and his band of animal puppet characters will entertain you as they sing, tell stories, and joke their way right into your hear Hopefully, Steve will be debuting a new character as well.

Panelists: Steve Plunkett

AAE Board/FC Y2K/ Con Wrap Up

AAE, Inc annual Board meeting. Here what other plans AAE has in store including Further Confusion Y2K, an annual dinner and auction, and miscellaneous other plans. You can also meet with the Further Confusion 1999 Staff to tell us what we did wrong, what we did right, and what we didn't do that we should have done right.

Panelists: Brent Edwards, Leon Horne, Peter Torkelson, Jeff Ferris, and other FC Staffers as they are available.

Private ownership of Big Cats

You would be surprised how many folks own or assist with other privately held organizations a providing home for Big Cats. The pleasures and the pitfalls are many but if you would like to hear it form those who have done it, please make plans to join this panel.

Panelists: John Van Stry, Sean Castro

ARTIST TRACK EVENTS

Art Auction

What would a furry con be without an Art Auction? Ours will be held Sunday in the early afternoon in the main ballroom. Our kind Art Show director, Gary Bell, has lined up an efficient, competent, and, hopefully, entertaining staff to make you empty your wallets… er, obtain your heart's desire. Uncle Kage among others will be helping us with the auctioneer duties.

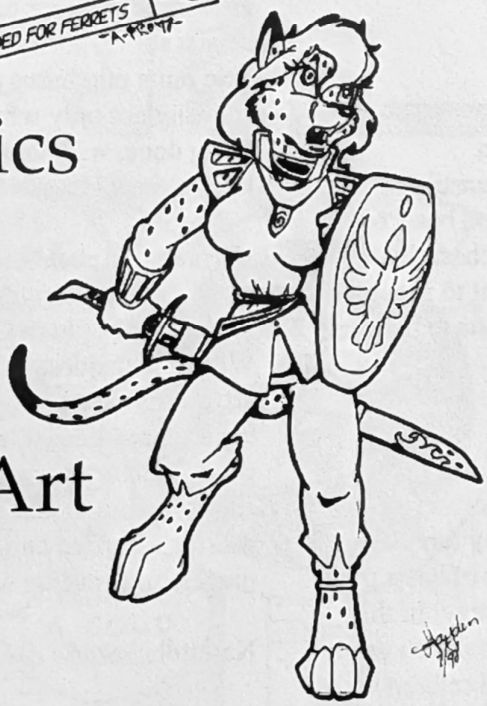
Panelists: Gary Bell and the Further Confusion Art Show Staff.

So what is YARF!, anyway?

GNAR! COLA! THE ONLY COLA WITH 3 TIMES THE FDA STANDARD FOR CAFFEINE IN EVERY GULP! *
IT'LL BRING OUT THE FOX-SHARK IN YOU!
GNAR!
* NOT RECOMMENDED FOR FERRETS

- Stories

- Comics



- Art

- Reviews and other neat stuff

Yarf! P.O. Box 1299 Cupertino, CA 95105-1299 USA
http://www.arclight.net/~yarf/ yarf@arclight.net

TV Animation

From Warner Brothers to Speilberg Productions, we can give you a glimpse into the word of television animation. What it takes, what skills you need to know, helpful hints, and just good old war stories. This event is the place to hear and learn all of that.

Panelists: Ken Mitchroney, Jeff Pidgon

Copyrights for Creators

What are your rights? Whether its for art, writing or even film, copyrights are among us and everyone should know what their rights are. Join Glen Wooten and Mel. White for a seminar where they will share with you the basics and even the advanced of those rights as well as developments in the new Copyright Act that went into effect last year.

Panelists: Glen Wooten, Mel. White

Life Drawing (Human) (1) 2 hour session

So many artists go about drawing human-like creatures without really having any good basis of study of the human body for their sketches. In giving actual models to sketch, we want to provide this vital part for anthropomorphic artists to have as reference in their sketches.

Narrator: David Reiss

Life Drawing (Animal) (2) 1 hour sessions

Like the aforementioned problem, many furry artists also don't have much in the way of basis in their drawings for the animals they portray. In this, having live animals to watch and either sketch or photograph will again give very helpful reference to the anthropomorphic artist. Space is limited and signups will occur Friday night for this event.

Narrators: Rob and Barbara Dicely (Leopards, Etc.)

Life Drawing (Animal) (1) 1 hour sessions

Like the aforementioned problem, many furry artists also don't have much in the way of basis in their drawings for the animals they portray. In this, having live animals to watch and either sketch or photograph will again give very helpful reference to the anthropomorphic artist. Space is limited and signups will occur Friday night for this event.

Narrators: Kirschner Foundation, Sean Castro

Photography for Fans

Want to make sure that those pictures you take at our live animal events or at our costuming events, or just for your friends come out looking good? Then this is the place for you. A short primer on photographic techniques and procedures to help improve the quality and pleasure of your photo's.

Panelists: Marshall Woods, Matthew Jurassich

3-D Artwork I (Sculpture):

While the majority of most anthropomorphic artwork is sketches on paper, statues have always been a strong portion of the average anthropomorphic fan's purchases and treasures. A workshop showing not only what is being done, but how it is being done, will help keep this seemingly little known trade alive.

Narrators: Ruben Avila, Michele Gault

3-D Artwork II (Plush Construction):

While the majority of most anthropomorphic artwork is sketches on paper, dolls and 'plushies' have always been a common part of many anthropomorphic fans' purchases and treasures. A workshop detailing both how you would go about making a stuffed animal, as well as tips, techniques, and sources will be of interest to many.

Narrators: *Stuffe & Nonsense*

Computer Artwork: Post-Production Techniques

More and more, people are realizing that with modern technology, the pen tablet and mouse have joined the ink brush, pencil, and airbrush in the assortment of tools commonly used to produce a finished piece of artwork. And in this forum, giving people hints, tips, and techniques for using the software and hardware available for their computer will give anthropomorphic artists that extra finish-

"MR. FOXY" IN:
One DARK and DREARY DAY
ART & STORY BY: ROY D. POUNDS II
NOW THIS IS THE LIFE!
COMFY AND SNUG IN MY OWN LITTLE DEN, - NEW CHIPS FOR THE 'CUBE, AND A RAINY DAY OFF TO VIEW 'EM.
YEP! NOTHING IS GOING TO GET ME OUT OF THE HOUSE TODAY. THAT'S FOR SURE.
MUSE CALLED
NOW FOR A COLD "D-C."
?!
AL'S ALL NIGHT MART
THANK YOU COME AGAIN
THE END

ing touch. (For this, we have Baron Engel and Christina 'Smudge' Hansen putting together a workshop on some of the more commonly used programs such as Adobe PhotoShop, PhotoPaint, Fractal Design Painter/Poser, and others)

Narrators: Baron Engel & Christina "Smudge" Hanson (Back Breaker Studios)

Computer Artwork: Rendering and Creation

With the advent of more powerful personal computers, people are realizing that creating drawings and characters solely on the computer can be just as viable an option as sitting down with a pencil and paper. The main focus of this panel is 3-D rendering and generation of characters, though some 2-D computer-based artwork can be addressed.

Narrators: Eric Elliott (Electronic Arts) / Wade Wilson

WRITING TRACK EVENTS

Genetics and Furries

Developments of real life genetics and biochemistry and how they might come to play in the future regarding anthropomorphic chimeras and enhanced intelligence among normal animals.

Panelists: David Schneberger, Dr. Eric Schwartz, Dr. Samuel Conway

First Glance at a Fanzine

How to put together your own fanzine. What does and, more importantly, what doesn't work.

Panelists: Watts Martin, Jeff Ferris, Rod O'Riley, Karl Maurer

Ye Olde Storytellers Circle

Exactly what it sounds like. Created on the spot and freshly presented for your listening pleasure.

Panelists: Karl F. Meyers, Brent Edwards, Andrew French

Sapient Animals

The continuum of anthropomorphics from intelligent animals to lycra-clad human superheroes with animal heads. When is it best to use which and why do the choices that get made get made?

Panelists: Dr Samuel Conway, Michael Payne, Mark Merlino, David Cooksey

Meet the Writer GOH

An in depth interview with our writer guest of honor exploring his short fiction, the writing process. and his most recent novel, "The Blood Jaguar" form Tor Books..

Panelists: Michael Payne, Brent Edwards, and you?

Conflict, Characters, and Setting

How these three critical areas are used in short-shorts, short stories, novellas, and novels.

Panelists: Gerald Perkins, Andrew French, Karl F. Meyers, John Van Stry

COSTUMING AND FURSUITING TRACK EVENTS

Creative Performance Workshop

A combination of show and workshop. Short improvised skits, gags, double-takes and everything else you could imagine goes into the performance of costumed characters. Audience participation is required whether you are costumed or not for this event. Discussion of what was funny, what may not have been, what worked, and what didn't will take place after each interactive performance section.

Panelists: Tony DeMatio, Jimmy Chin, and others

Costume Performance SIG

The nuts and bolts of it all. How do you put up with the heat, how do you survive the terrified child? Everything you could want to know from the basics to the advanced stuff of how to perform in costume.

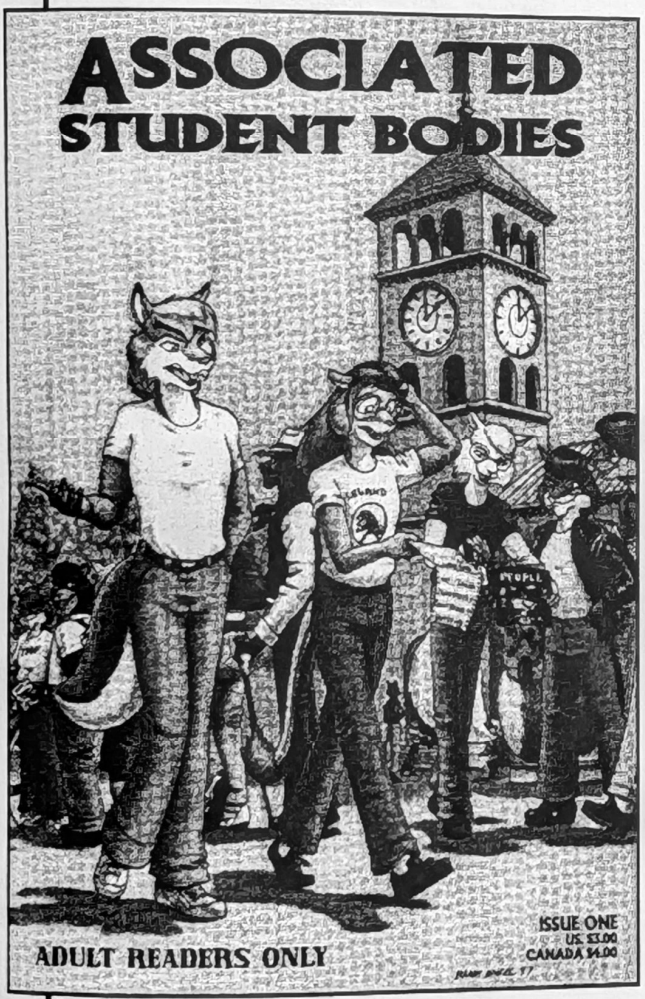
Panelists: Jimmy Chin, Brian Hagen, Tony DeMatio

ASSOCIATED STUDENT BODIES

Associated Student Bodies is the story of a young man's search for answers. Who am I? Why am I different? What's going to happen to me?

Is it wrong when one man loves another?

Join Daniel in his unanticipated journey of self-discovery, through joy and fear, laughter and tears. Through these "animals", experience the best and the worst of being human... and being gay.



Baron Engel's cover for issue #1

Written by Lance Rund
Illustrated by Chris McKinley

Guest artists include:

Chuck Davies
Eric Elliott
Baron Engel
Frank Gembeck
Jareth
Nakira
Van Pigtain
Chris Sawyer
Jonas Silver
Terrie Smith

Associated Student Bodies is published quarterly as a 32-page black-and-white comic book with full-color covers. That's 32 pages of story. No gratuitous advertisements (like this one)!

Associated Student Bodies is available from Mailbox Books (members.aol.com/~sizegames) and other fine comics distributors. Due to adult content, Associated Student Bodies is not for sale to minors, and all orders will require a statement of age.

Daniel, by Chris McKinley

Marcus, by Chris McKinley

Tina, by Chris McKinley

Steven, by Terrie Smith

For more information, please check out our website at:
http://www.arclight.net/asb

Costume Character Design

Where paper meets fabric, glue, foam and fur. What sort of techniques do you use in the initial character concept, sketches, all the way to final design and execution of a costumed anthropomorphic character.

Panelists: Jimmy Chin, Ed Kline, Kishma Daniels, Lance Ikegawa

Fursuit Dance

Yes, it's here! On Saturday night by the pool deck, come and dance with the furred, feathered and scaled for a couple of hours using our state-of-the-art sound system, music, and talent provided by Topfox and Cataroo. Don't be shy – if you see a costumed critter, ask for a dance. They don't hardly ever say no.

Hosts: Rachel and John Cawley and the Further Confusion Stage Crew

Fursuit Head Construction

Construction of the head, always the most feared part of constructing a fursuit, is demystified. This time we have decided to give Lance Ikegawa a break to do other stuff and have brought in Charlie Kelner to demonstrate a method that is gaining popularity among fursuiters using fabric mesh. He will use his wonderful griffin head for Legend to show us all some of the techniques he uses.

Panelists: Charles Kellner; Doug Linger

Propmaking for Fursuiters:

You are not always done when you have made the head and the bodysuit. Props and other costuming accessories can make the difference in the details of your character. Our GOH's Ed Kline and Company will demonstrate and show us some of the props they have created for costumed characters and for use in major motion pictures to give us all some tips on this underutilized aspect of costuming.

Panelists: Ed Kline, Ben Camacho, Kishma Daniels, and Tanamin Windwalker.

Fursuit Fashion Show

This is our costume masquerade. Come one, come all to the ballroom on Saturday afternoon and bring your cameras. Also bring your pen or pencil. The costume show will have a competitive and non-competitive component. The night before, folks who would like to have their costumes judged can sign up in the Fursuit Lounge and get their names placed onto the competitive ballot. At the event we will pass out ballots only to those who go to the trouble to attend the event. You'll have to pay attention as the costumers are introduced, since the ballot is the only indication you will have for who wants to be considered for the competitive aspect of the show. Ballots will be gathered at the end of the show for tabulation. This way those who want to be judged and those who simply want to show off their work can be appreciated equally.

Immediately after the main presentation, we will bring the costumes back out to an area specifically setup for flash photography.

Bodysuits & Stuff

Doing a good bodysuit is no easy trick. Learn the techniques involved from form-fitting stretch fur to your classic mascot-style body.

Panelists: Banwyn Oakshadow, Adam Riggs

1234… Dancing in costume.

Before you cut a rug for real, come and learn the basic maneuvers. This workshop will teach you the basics of some simple dance moves and routines. Whether your in costume or not, feel free to come by and take advantage of this instruction.

Panelist: Teddy Ruxpin

Puppetry Workshop

Come and see Steve Plunkett perform again, this time in a more informal session. While you are at it, learn the basics of puppet performance. Whether you own a plush puppet or something more elaborate, you can pick up some tips form Steve as well as be entertained by him.

Panelist: Steve Plunkett

Professional Fursuiting

So you have been doing the fursuit thing for a while and have perfected your skills. You want to learn how to actually start to make some income from this hobby of yours. Well, this is the place to come. B.J. Hughes, also known as Toro, a mascot with the Reading Rage, and the other panelists will talk with you about the business aspects of performing in costume from mascoting to working in amusement parks to doing your own gigs and building up a private business.

Panelists: B.J. Hughes, Brian Hagen

Prosthetic Appliances: Bringing Out the Beast

All the prosthetic appliance and makeup questions you were afraid to ask or never had a chance too. Ed Kline and Company who specialize in this sort of costume will present a panel on techniques and tools to achieve their amazing effects.

Panelists: Ed Kline, Kishma Daniels

ONLINE TRACK EVENTS

Introduction to MU*ing

A 60-minute look at virtual environments with a heavy emphasis on MUCKs including: An overview of MUCK vs other world formats; Telnet/muck clients; Connecting for the first time; Guest/mucking etiquette.

Panelist: Gen Lang

Intermediate MUCK Technology

A 60-minute overview of cool things you don't have to be an expert to do including: MPI and MUF in our everyday lives; LSEDIT and {list:}, make your descriptions sparkle!; Learn how to use publically available programs; Building Feeps; Set up parent rooms and local actions; Details and looktraps; Make and use a zombie.[Those attending this workshop should already know how to set properties and create rooms/objects/actions/exits.]

Panelist: Gen Lang

Creative MUCK Writing

A 90-minute workshop offering comprehensive advice on writing objective photographic-style prose including: Proofreading, Attending to the 5 senses; the 'Thing your aunt gave you' syndrome.

Panelists: Gen Lang, Brent Edwards, Rod O'Riley, Dr. Samuel Conway

Where RL and VR intersect

The panelists lead a discussion of what happens when RL and VR collide, including when offline laws affect online behavior, social implications beyond the muck, and harassment.

Panelists: Brent Edwards, Mel. White, David Cooksey, Mark Merlino

MUF Writing 101

A two-hour workshop for budding MUF programmers.

Panelist: John Boelter (Nightwind)

MPI Writing 101

A two-hour workshop for budding MPI programmers

Panelist:John Boelter (Nightwind)

FB6.0 & Trebuchet Status Report/Q&A

A report as to development and current status of the newest changes to Fuzzball,

and the muck client being designed specially for it. Not for beginners.

Panelist: Garth Minette (Revar)

Advanced Programming:

Taking advantage of what FB6.0 and Trebuchet have to offer. For the extremely curious and/or high level programmer. Not for beginners. Allow 3-4 hours

Panelist: Garth Minette (Revar)

GAMING TRACK EVENTS

Role-Playing Games

You've talked about them, you've admired them, and now's your chance to PLAY them! Furry Gamers unite and show the world it's not just pretty pictures! This year we have 2 Tournaments for the furry RPG gamers.

Gurps Tournament:

Steve Jackson Games has graciously provided us with a Gurps-net GM to run a tournament here at Further Confusion this year. There will be prizes for the top player on each day!

Champions Tournament:

Barbara Haddad, a GM of over 20 years of experience, will be running our Champions adventure! The High Evolutionary has gone national, showing off the animals he has advanced up the evolutionary scale. He now offers this opportunity to test subjects from around the globe. Some of the evolutionarily-advanced animals also choose to return to the tanks, allowing the High Evolutionary to advance them even further. This is another Tournament and will be run on two days, prizes each day for the best player!

Non-RPG gaming tourneys:

Spam Tournament:

Come to SPAM, the fun filled trivia game where the audience has all the fun! Join in the excitement as three contestants battle it out for prizes and glory. Come show what you know, yell out answers, help the contestants and cheer on your favorites. Come, Saturday, Jan. 16th. Remember we need you for SPAM!

Cribbage Tourney.

The FurryMUCK Cribbage League has a tradition of 2 years of promoting cribbage on FurryMUCK. This year they will be hosting the first live cribbage tournament at Further Confusion with prizes for 1st and 2nd place. Sign-up in the gaming room on Friday and see how far your skill and luck can take you.

Bloody Roar Tournament

Are you a video game wiz? Is a good fighting game your cup of blood... er, tea? Then join in the Bloody Roar tournament.

Electronic Gaming Room

Just wanna do the electronic gaming thing? Want to drop in and go to town with a quick version of Quake, Bloody Roar or other furry themed videogames? Keep an eye out for our electronic Gaming room.

Host: Gill Wichi

Open Gaming:

We will have open gaming 24 hours a day this year. Worried you won't get your table? No problem! Register y our game with the attendant and put out a sheet for signups and we'll RESERVE your table for you!

Gaming Library:

We will have a collection of Board Games available for checkout and use in the gaming room. To check out a game you must leave either a picture ID OR $5 with the attendant. You will get your deposit back when you return the game to the library.

Ed Kline & Company

Costumer Guest of Honor

Ed Kline

Ed Kline is a master costumer, artist, movie prop creator specializing in alien weapons and devices, and occasionally he's been mistaken for a theoretical physicist. (It's just a hobby! Really!) His prop creations have been used in a multitude of films such as "Total Recall," "Beetlejuice," and most recently "Men In Black." His alien weapons have also been seen in the popular TV series "Babylon 5." He is perhaps best known in Furry Fandom as Eeon, an anthropomorphic Shetland pony warhorse. Well known artist Jim Groat so liked the character that he wrote Eeon into his popular comic Red Shetland published by GraphX Press. He has helped design and create many award winning costumes such as Red Shetland, Beth the Unicorn, Kelly the Otter, Ingonyama the lion, and many others. Ed currently resides in Fresno CA, still designing alien props. (Sure they're props. How come THAT one goes BANG?!) His current costume project, among many, is a demonic dragon and he spends a great deal of time these days arguing with his computer, learning 3D programs while convincing them to do things they weren't designed for.

Ben Camacho

He's been in from the start and he's BACK! Ben Camacho is a Master class costumer. He primarily works in fake fur and latex. He is a member of the Costumer's Guild since they were known as the Costumer's Mafia. (He still has his button!) He has won awards for presentations and workmanship at cons ranging from WesterCons, LosCons, CostumeCons to BayCons. He gladly shares his knowledge in "fur" work and latex with any who will ask. Ben enjoys entertaining children at local charity events like Valley Children's Hospital where Bruno the Bear is a well loved furry. He participates in events like Clovis Rodeo Parade where he won 1st place marching as Hopalong Cassidy (A large yellow bunny named Sunny wearing a cowboy hat and scarf and riding a huge stick horse.) Ben occasionally does prop work with Ed Kline, often designing the electronic circuitry that makes those alien guns light up!

Kishma Danielle

Before putting on Tashta's the dancing zebra's stripes for the ConFurence Cabaret FurLeDance in January of 1995 Kishma Danielle was perhaps best known in anthropomorphic fandom as Red Shetland, as she co-created and wore the costume of Jim Groat's "she-pony with a sword" for many years. She has been involved in fandom since 1979. She is a furry artist and writer and her work has been featured in such publications as Richard Chandler's Gallery and The American Journal of Anthropomorphics and most recently her work has been seen in Shanda Fantasy Arts New Horizons. For many years she was devoted to working in a wildlife rehabilitation station helping injured wildlife to recover and then be returned to the wild. Currently, when her delicate health permits, she does volunteer work at the Chaffee Zoological Gardens. (One of the few zoos to have bred the rare Red wolf for it's successful return to the wild.) She is apprenticed to Ed Kline and has earned the level of Journeyman/Master in her costuming abilities, seen in her costume Tashta, the zebra, Honey the unicorn and most recently she helped to bring Lisa Lynx to life. She's also apprenticed to Ed Kline in prop design and creation and these days she can often be found chained to her drawing table or to a lathe or mill to machine out prop components. Kishma lives in Fresno CA with her two mates; a dark dragon, Ed Kline and a unicorn, Tanamin Wingate, their best friends, Ben and Kim Camacho, a Pyranese/Shepherd who thinks she's a lap dog, her familiar named Hecate, a new puppy, and a whole herd of zebras of the plushy variety.

Tanamin M. Wingate

Tanamin was kidnapped/saved from his home planet of Brenham Texas and sold into indentured servitude to Ed Kline. He is currently working as an apprentice prop maker and costume maker. Occasionally he's allowed to persue his personal interests in art which have been seen recently in Shanda Fantasy Arts New Horizons and Richard Chandler's Gallery. He can often be found, late at night, endulging in his guilty pleasure of computer gaming.

Ken and Beth Mitchroney

Animator / Artist Guest of Honor

Ken Mitchroney

Artist GOH Ken Mitchroney is best remembered for the independent comic "Space Ark" the stories of a collection of furry, scaley and feathery misfits and there adventures accross the galaxy. Ken is currently living and working in Point Richmond CA for Pixar Animation Studios as senior storyboard artist on "Toy Story II, The Collectors Edition" and will also be the voice of the evil Emperor Zurg at the upcoming Buzz Lightyear attraction at Walt Disney World in Florida. His other credits include: storyboards for Warner Brothers' Tiny Toon Adventures, Animaniacs, and Tazmania. One of the best for Tiny Toon's being the Anvil Chorus episode. Stories and storyboards for Disney's Timon & Pumba and Gargoyles. Artist for Marvel Comics Ren & Stempy. DC's european editions of Bugs Bunny and Tiny Toon Adventures. Archie Comics Ninja Turtles Adventures. And the Myth Adventures comic. Ken is also the owner of Last Laff Studios, his own animation studio. Ken is a regular contributor to YARF! and was a long- standing member of the APA Rowrbrazzle.

Beth Mitchroney

Beth Mitchroney, has assisted Ken on many of the above projects as well as writing or co-writing episodes of Timon & Pumba and Ninja Turtles Adventures. Beth is also an accomplished costumer and has threatened to come to Further Confusion in one of her best as Jessica Rabbit.

Michael Payne

Writer Guest of Honor

Michael began publishing stories in Yarf! and other amatuer publications quite some time ago. He published several multipart and short stories in those venues as he polished his skills. After his first "Ottersgate" story in Writers of the Future Vol. 7, Mike's work appeared in Asimov's Science Fiction, Marion Zimmer Bradley's Fantasy Magazine, Tomorrow Speculative Fiction, and similar places. He regularly reviews SF short fiction for Tangent, regularly hosts a Saturday morning radio program in the wilds south of Los Angeles--check out his web site for more info--and irregularly writes about himself in the third person. His most recent effort is the novel "The Blood Jaguar" from Tor Books in December 1998.

Art Gallery

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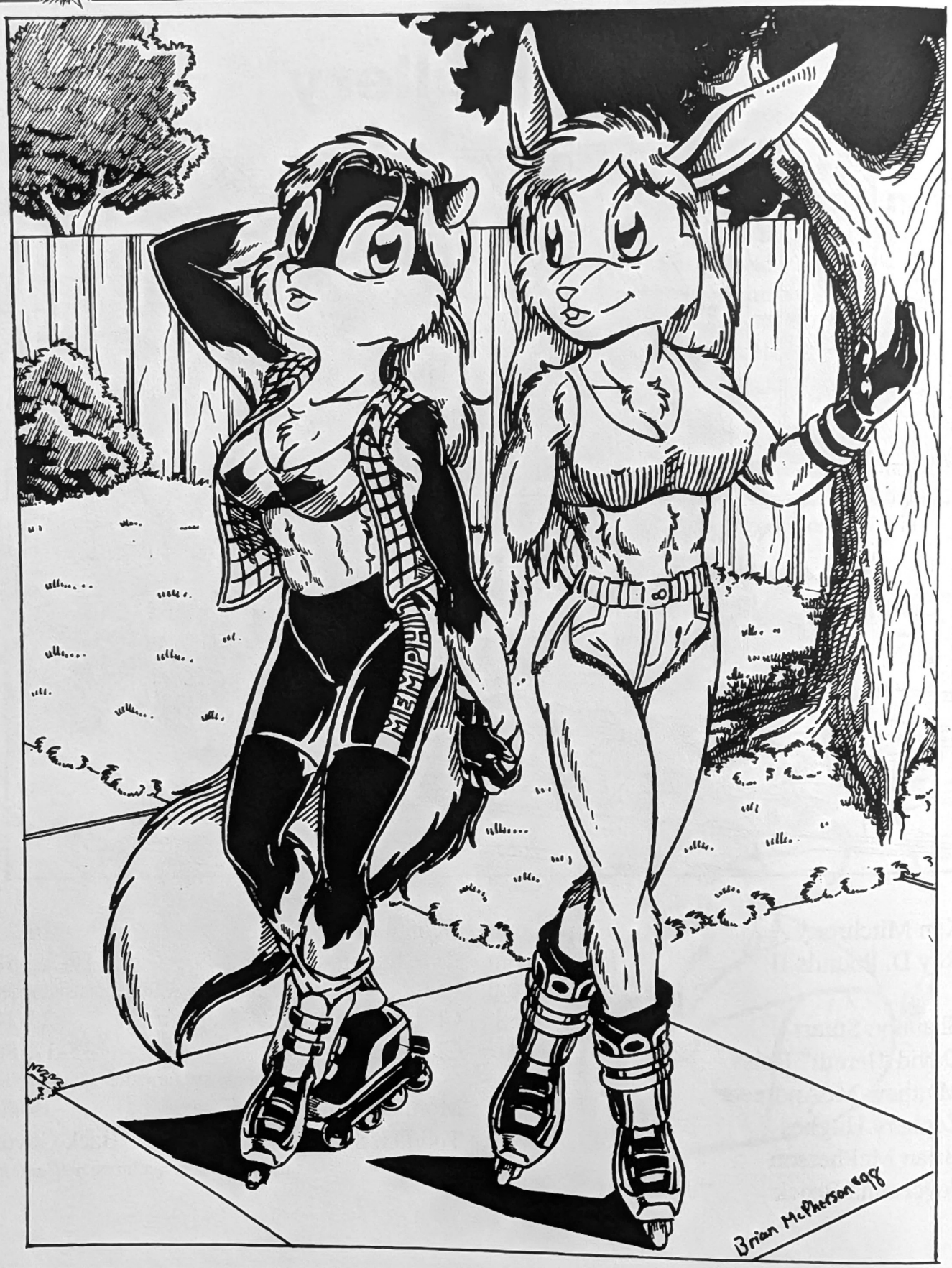
MEMPHIS
Brian McPherson '98

PATRICK McWOLFE©m2m*: 28/9/98

ZULEYKA@m2m*:98

J.P.LEE & W.T.M. ©1997.

LASD
CLARK

COLLARS
SHERIF

KYLE SARRIF 97

OOOOH!
DRAWING PICTURES FOR MICHELLE.
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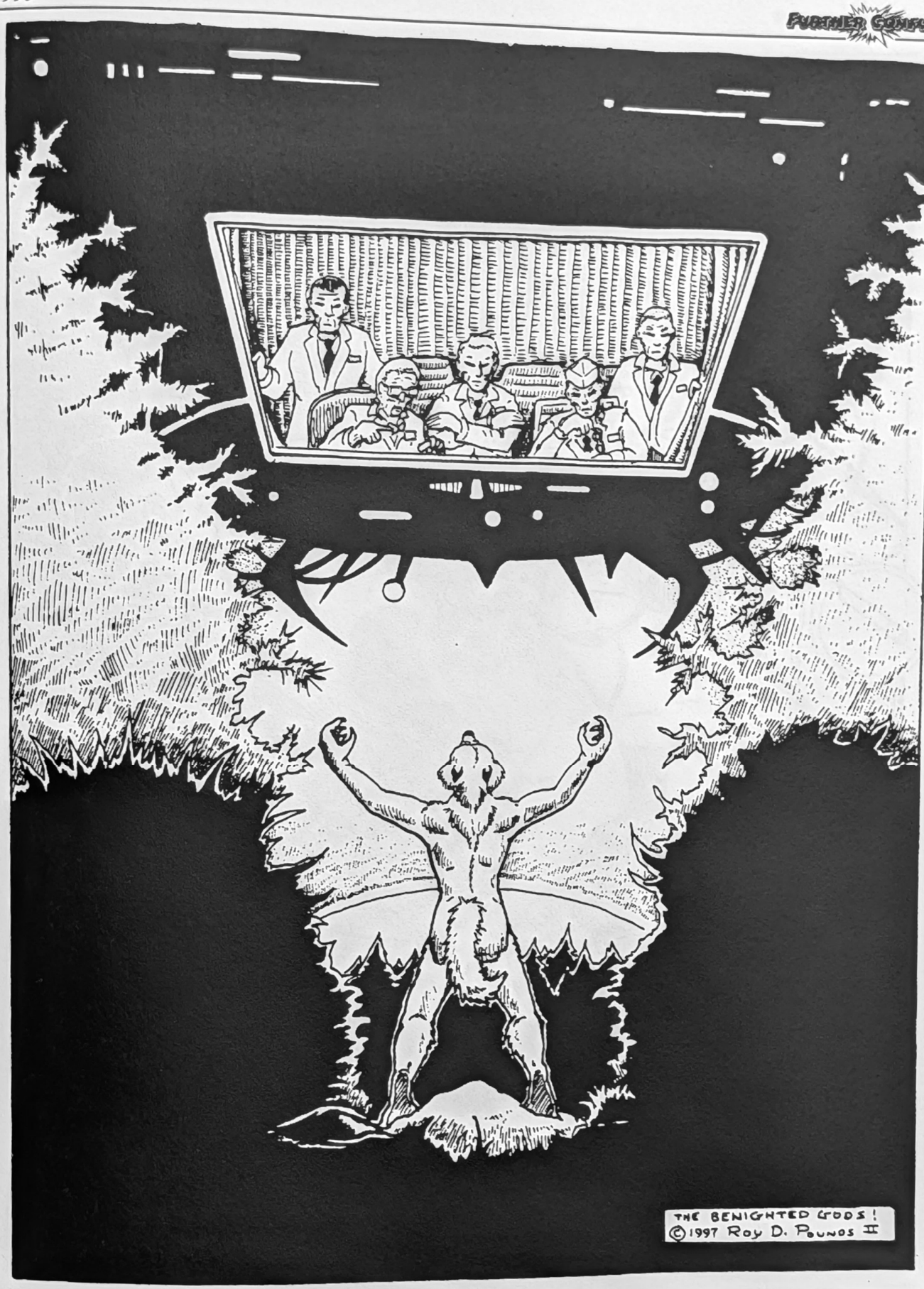
THE BENIGHTED GODS!
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RETURN OF THE TRICKSTER.

©smudge 97

Aldee
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Chris
Sawyer
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"TRISTAN"
Chris
Sawyer
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Chris
Sawyer
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Marika

Monika ©'18

Thorika ©96

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Dealers

Guests Of Honor

Ed Kline and Company
Ken Mitchroney

AnthroCon (Kagemushi)
ConFurence (Mark Merlino)
Huzzah! (Roz Gibson)
Light Horse Graphics (Jim Hayden)
Mythic Visions (Steve Johnston)
Stuffe and Nonsence
YARF! (Jeff Ferris)

Amanda Geyer
Baron Engel and Christina Hanson
Brian Harp and Dave Peterson
Colin Crisanti (Guppy)
Conrad Wong (Lynx)
Derrick Dasenbrook
DeWayne and Shannon Stuart
Frank Gembeck
James Birdsall (Tibo)
Jim Groat
John and Rachel Cawley
Justin Ellis (Jumell)
Ken Sample and Lisa Jennings
Lex Nakashima and Steve Galacci
Marci McAdam
Mel White
Michele Light
Michelle Gault
Mike and Carole Curtis
Mitch Berio
Nancy Klauschie
Nick Bousman (Singe)
Ollie Canal David Bliss (Rivercoon)
Rebecca Frey (BushyCat)
Sara Palmer (Caribou)
Sherri Eggleston
Terrie Smith and Glen Wooten
Wookiee

Orion Smiled

boojum the brown bunny

The old bunny leans back in the comfortable chair in which he sits, swiveling it to peer out into the night skies. He removes the large glasses that perch atop his blunt muzzle to rub his weary eyes. Another day has passed in his life.

The glasses dangle loosely in his fingertips as he turns his weak eyes back to the sky, the brown orbs no longer clear of sight. He smiles wearily up at the night, to the old friends who watch down on the sleeping warren, then finally he turns back to the table.

A fresh sheet of parchment is pulled from a desk drawer, the scent of the square crisp and clean. He recovers a quill and ink well from another drawer and thinks for a few moments before putting ink to paper.

When I was young I was told of the marvels in the sky. Orion the hunter, the big dipper and the Bear. The stories told long ago sparking my imagination and guiding my eyes to the night sky. Time after time I would sit upon the grassy knoll and stare for hours into the sky... and not once did I see Orion.

As I grew older I became busy with other things, forgetting my friends in the night sky. The study of magic drew me into it's embrace and into tiny rooms without windows. Tome after musty tome passed before these tired eyes, each taking it's toll on my vision. My life became full, I wed, I sired children to be raised by my wife and myself.

Before the fire I would tell our children stories of the night sky, of Orion the hunter, of the Swan. Late at night sometimes they would go out and watch the stars quietly, going to bed late.

Time passed and my eyes grew weaker. My son bought me a pair of glasses so that I could see and my life went on... and on. Our children moved away, one at a time, until we were alone together.

Then I lost you.

Still my life went on, hollow and lonely. The books I once read with care gather dust upon the shelves. The house is quiet around me and nothing stirs.

Then one day, unable to live with the quiet, I left our home and walked out to the Grassy knoll. I sat in the green grass and cried because there was no one to share my days with. No cheerful voice greeting me in the morning, no warm love to cuddle with late at night.

My glasses lay in my lap as I wept, the night slowly coaxing a calm, and I turned my weak eyes to the stars for the first time in so many years.

And Orion smiled.

My vision had dimmed over the years and in the blurry cloud of light that washed acrossed the sky I could finally see the legends I was told so very long ago. The swans neck arched gracefully, it's wings shifting. Orion stood upon braced legs.

Now our Grandchildren come to sit before the fire and I tell them stories, both old and new. My nights are full as I watch legends contend against an ebon backdrop, my fertile imagination filling in what happens.

I realize now that, as a child, my imagination was not lacking. I simply saw to clearly. I saw what was, not what could be.

Your Loving Husband

Slowly, hands trembling slightly, the old rabbit folds the sheet of parchment. He places it within a small envelope and seals it shut with a few drops of red wax, pressing his ring against the hardening blob.

He opens yet another drawer and pulls out a bundle of envelopes bound with a blue ribbon and adds this letter to the others. Carefully he reties the bundle, gives them a kiss, then places them back within the safety of the drawer.

Copyright FAQ 1.0.1

By Mel. White & Glen Wooten
Last Updated 10/23/98

Copyrights - one of the simplest as well as the most misunderstood concepts around today. From the time we write our first book report in school, draw our first picture, or write our first story, we are messing around with copyrights. It can be done correctly, it can be done incorrectly. Let's look at them, shall we?

First off, the legal stuff. This FAQ is a distillation of some of the talks that Mel. White & Glen Wooten have done at many conventions, as well as some of the on-line discussions we've had, from BBS's, to GEnie, and on to the wide world of the Internet. We have been giving these lectures at conventions since 1993. We have also written a series of articles for ASFA (Association of Science Fiction and Fantasy Artists).

Mel. White has had experience with copyrights in the fields of artwork (having had several books published); as well as computer programming (working in the public sector). Glen Wooten has had experience with copyrights in the fields of books, music, and non-print material (making copyright policy for a large college library system); software (in a programming company making proprietary industrial machining software); and in artwork (handling affairs for a relatively successful illustrator & comic artist). For the record, we are not lawyers, this is not binding legal advice (ONLY a lawyer can give you that).

At the end of this FAQ, there are several links that will lead you to more information. Some are quite detailed (which is why we're not going into specific detail here - why re-invent the wheel), some are general. The first one you should check out would be the U.S. Copyright Office - that is your prime information source in the U.S. on copyrights.

It's all really pretty basic (despite what you might think). Whether you apply it to print, music, movies, music, software, the Internet - it all still boils down to the same thing. We'll point out a few of the more common questions, but just because we may be treating it as a case related to music (for example), it will still probably work the same way if we were to talk about the internet.

When you have a copyright question that will impact you directly, get what advice you can from the Internet, from friends, from people you know have gone through the same sort of thing, but if it's really important, you need to check with as expert. Consult a copyright lawyer, or possibly the legal clinic of your nearby law school. Consult the U.S. Copyright Office (or, if in another country, the appropriate department there). And so we begin...

WHAT ARE COPYRIGHTS?

Basically, a copyright gives you the "right to reproduce (copy)." Whatever it is. Artwork, written material, music, software - if you can imagine it in your head, and place it in the real world in some form, you can control what happens to it. It is your creation, you determine its fate.

They define the ownership of the work and prevent others from using the work in a manner not intended by the author. Copyrights allow you to create your work AND allow you to share them with the world, with at least some assurance that you will receive credit and possibly some compensation (either monetary or in accolades). Not only that, but it allows you some measure of protection against someone else taking your creation and using it in a manner that you would not approve of. These laws also put the control of the income in your hands - to give away or to use to earn your living, as you prefer.

In the United States, there are 7 basic rights that the copyright code recognizes - and that the copyright holder ALONE controls:

1) The reproductive right: the right to control reproduction of the work in whatever form it would copy.

2) The distribution right: that is the right to control distribution of copies of the work (in whatever form you include or exclude).

3) The adaptive right: the right to produce (or allow

others to produce) derivative works based on the copyrighted work.

4) The performance right: that is the right to perform the copyrighted work publicly (generally reserved for music, plays, operas, etc...)

5) The display right: that is the right to display the copyrighted work publicly (which separately refers to display of an original OR display of reproductions).

6) The integrity right: that is the right of an author to prevent the use of his or her name as the author of a distorted version of the work, to prevent intentional distortion of the work, and to prevent destruction of the work (in reference to one of a kind or extremely limited edition works, generally artistic. When dealing with destruction, special conditions apply, check with the Copyright Office.)

7) The attribution right (also referred to as the paternity right): that is the right of the author to claim authorship of the work and to prevent the use of his or her name as the author of a work he or she did not create (or in reference to an altered work).

A copyright allows you control of all of these rights, and they cannot be taken from you (except in VERY LIMITED legal actions). Only you have the right to control how these are applied.

WHAT IS PUBLIC DOMAIN?

Public domain is the opposite of a copyright. If you place your work in the public domain, then you have waived all the rights to it, and no longer have any say in what happens to it. People may alter it in whatever way they choose, people may profit off it in any manner, people may reproduce it in any possible media available.

Be aware of all that public domain implies before you consider placing your work in the public domain. No one can place your work in the public domain without your express WRITTEN consent (except in VERY limited circumstances). If you find that your copyrighted work is being used "in the public domain," then you can take action against them.

You cannot place your work partially in public domain. You must either give up all rights, or none. And once a work goes into public domain, it can never be copyrighted again.

SO ONCE I HAVE A COPYRIGHT, I CAN NEVER LOSE IT?

Yes, and no. There are time limitations on copyrights. Currently, copyrights last for 50 years past the life of the author, then they automatically revert to public domain. There are exceptions to this rule; check about your particular case. When dealing with "Work For Hire," corporate ownership, or anonymous publications, different rules apply.

Some copyrights MAY be held in perpetuity, if they are maintained (such as Peter Pan), as arrangements made previously could possibly keep them out of public domain essentially forever (in the form of Grandfather Laws). But these are very much the exception to the rule.

During the life of your copyright, it cannot be taken away from you without permission except in very special cases. One such case would be if you knew there were rampant violations occurring that you did nothing about. That by itself would not cause a loss. But if you discovered someone doing something you didn't like, and they could prove that you never lifted a finger to stop or even inform the multitude of other infringers, then they could press a case that you had let the work fall into public domain. This is extremely rare, and few have won, but it is theoretically possible.

Your best way to prevent this is to make the minimal attempt to contact all infringers that you are aware of, showing an attempt to control your copyright. If you were not aware of the violation, you would of course not be held responsible for it.

I JUST CREATED SOMETHING WONDERFUL! HOW DO I COPYRIGHT IT?

Well, under the current laws (in the United States), you already have. The Berne Convention, which the U.S. is a signatory to, states that the mere creation of the work

Mister Fotl's
MAGIC
SHOPPE
STORY & ART ©1997 ROY D. POUNDS II
CLOSED

SIGH!
NO SALE

MAGIC

BANG!

CLOSED FOR REMODELING
WHAT?
MAIL

$$ $!
THE END FOR NOW.

places it under copyright protection. It would not hurt to place the standard copyright symbol on the work, that is the "C-in-a-circle" with your REAL name, and the date (or year) of creation. It takes almost no time; there is no reason not to put a notice on anything you do.

ALWAYS use your real name, or if you must, a registered pen name. NEVER use a "fan" name, or some silly name you came up with. If you cannot prove that you are that person, then you cannot claim the copyright on the creation. The Copyright Office does not require you to use your real name, but if you must take legal action, you must be able to prove that you were the one that created the work. The use of a registered "D.B.A." or "pen name" should work, but if you use a "fan name", you might have difficulty.

If you want to go one step further, you can register it with the U.S. Copyright Office. Basically, you fill out a form, pay a fee, and send them 2 copies of the "best" reproduction of your work (if a book, the hardback version vs. the paperback, etc...) You will then receive notice that you have it registered. Basically, what this means is that it's now on file in the Library of Congress, and that is the best proof that on a certain date, you created that work before any other.

Registering it also allows you to sue for statutory damages as well as attorney's fees in case of infringement, as opposed to basic "actual losses", which may be difficult to calculate.

The mythical "mail myself a copy and don't open it" method offers little more protection than the non-registered copyright, and is generally a waste of a stamp. In the U.S., only registration with the Copyright Office is acknowledged as legal registration.

BERNE CONVENTION? WHAT'S THAT?

The Berne Convention is the latest multi-national agreement on copyrights. The United States signed to the convention in 1988, and basically it allows a certain minimum level of copyright protection in all signatory countries for any person with a copyright. While some laws & levels may be different in other countries, you are guaranteed at least certain protections. Countries that have not signed to the convention offer no reciprocal agreements, and they are often referred to as "copyright jungles" - there is often rampant copyright violations in those countries.

WHAT CAN I COPYRIGHT?

You can copyright literary works, musical works, dramatic works, & choreographic works. You also can protect pictorial, graphic & sculptural works, motion pictures & audiovisual works, sound recordings, as well as architectural works. Software would be registered as "literary works," maps & architectural plans would be registered as "pictorial, graphic & sculptural works".

You CANNOT copyright works that have not been fixed in a tangible form (that is, you have an idea, but haven't written it down), titles, names, or slogans. You cannot copyright ideas, procedures, methods, concepts, principles (although in limited forms these MIGHT be patented, such as a manufacturing method). You cannot copyright readily available information (standard calendars with dates, lunar information, or public holidays; tables of information available publicly, etc...)

Works by the U.S. Government cannot be copyrighted (as they are generally produced for public use, or "public domain"), although in certain cases, proper notice must be given as to the source if you use large portions in a work you wish to copyright.

I WANT TO COPYRIGHT A CHARACTER I JUST MADE - HOW DO I DO IT?

Well, you can't copyright a character - although you can copyright his image. You can compile images of that character in a book, and register that. There is generally no need to register the specific character - the general copyright does that. If someone uses an exact (or reasonably similar facsimile) image of the character (that is, you could look at the picture and say "That's <blank>!"), then they have violated your copyright. If the character is vaguely similar, yet not the same, there is not a violation.

Best protection would be to get the character's image published somewhere (comic, fanzine with a wide

circulation, etc...), so that the image is fixed in hard copy, and can be referenced later. Registering this book (as above) would show that you created the character first, and would make someone else attempting to use your creation look very bad.

FAIR USE LETS ME DO ANYTHING I WANT WITHOUT GETTING PERMISSION, RIGHT?

Wrong. Fair use is one of the most abused concepts of copyrights. Fair use allows you to use excerpts for journalistic review or educational inclusion. It is generally considered valid in educational or journalistic settings, generally not so in a "for profit" setting.

Fair use does not allow you to take a drawn image and scan it, then post it on a web site. That is a violation of the creator's right to reproduce. Nor does it allow you to create an image of another's copyrighted character for "public use." That is a violation of their right of derivative work. Neither can you make a scan of an image (or large excerpt from a literary work) for use as advertising - this violates at least 3 of the creator's rights. Unless you are using it in an educational or journalistic manner, be very careful about using "Fair Use" as an excuse to violate someone's copyright. There are very limited uses outside of educational or journalistic endeavors.

A major copy company recently was severely fined for attempting to classify the wholesale lifting of material for publication for ultimate use on college campuses as "Fair Use." While the initial violations were by the many teachers & professors that used the copy company to make their class readers (without getting permission from the copyright holders initially), it was ruled that since the copy company knew the rules and did it anyway, they were held responsible. It could be argued that it was for educational use, but it was not excerpts, it was whole articles, and it was in a "for profit" manner.

WHAT IS THIS "WORK FOR HIRE" THING? SOMEONE WANTS ME TO SIGN AN AGREEMENT - SHOULD I BE CONCERNED?

Yes. Read any agreements VERY carefully. Work For Hire is a condition that whatever you produce while in the employ of someone belongs to them. ALL rights belong to them. The general limitations would be "all work produced while on the clock," although some can be "24 hours a day - 7 days a week - 52 weeks a year." Be very careful of Work For Hire contracts as you can assign all the rights to your creations away. Read any contract you are asked to sign carefully. There is no "implied" Work For Hire these days, it must be in writing, and both parties must sign to it. If there is any language like this in a contract, understand fully what it implies, and if you disagree with it, renegotiate the contract.

If you are a staff artist (or a programmer) for a company, much of what you will do "on the clock" will be work for hire. This is normal. Be fully aware of the limitation of the contract, and what is "yours" on your off time.

IF SOMEONE VIOLATES MY COPYRIGHT, IS THAT A CIVIL OR A CRIMINAL MATTER?

Copyright violation is always at least a civil matter. If, however, the infringement is willful and for the purposes of financial gain, it can be pursued as a criminal matter. Depending on the level of violation, the time incurred, and the amount illegally made, it can be a misdemeanor or a felony. The statute of limitations of copyright infringement is generally 3 years.

AS LONG AS I DON'T CHARGE ANYTHING FOR IT, IT'S NOT A VIOLATION, RIGHT?

Wrong. The fact that money does or does not pass between doesn't alter anything. If you violate any one of the rights a copyright holder has, it's still a copyright violation. For many creators, it's not about money, it's about what happens to their creations. They want to have a say in what happens to their work, so that it doesn't turn into something that offends them.

ANYTHING ON THE NET IS PUBLIC DOMAIN, RIGHT? I MEAN, IT'S IN A PUBLIC AREA, RIGHT?

Very much wrong. If someone posts his own stuff to the net, unless it's stated as "public domain," he still

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retains all rights to it. If someone else posts something of that person's without their permission, it's still a violation. Much of what is on the Internet is potentially in violation, so never assume that just because you found it on the net is it in public domain.

WELL, I'M HELPING THE ARTIST (WRITER) BY PUTTING HIS STUFF ON THE NET FOR HIM. I JUST WANT TO HELP - I LIKE HIS WORK. I'M GIVING HIM EXPOSURE.

You're not helping him, you're violating his copyright. If you want to help him, ask him first. If you can't contact him, don't violate his copyrights. If he says no, that means no. Not much simpler than that...

I WANT TO SET UP A WEB PAGE TO HIGHLIGHT MY FAVOURITE ARTIST (WRITER, MUSICIAN, MOVIE, BOOK, ETC...) ALL I WANT TO DO IS SHOW EVERYONE HOW MUCH I LIKE MY FAVOURITE <BLANK>. THERE'S NO PROBLEM - IT FALLS UNDER FAIR USE, SO I DON'T NEED TO GET PERMISSION, RIGHT?

No, you still need to ask permission. Even if they lose no money, you are dealing with their copyrighted material, and they may have strict ideas on what they want to do with their copyright. Many web sites have been shut down for not getting permission first.

Fair use has (as yet) never been found to be a valid excuse, as the "journalistic review" part is generally limited to regularly published papers & magazines. No web site (that we are aware of) has been able to defend their use of copyrighted material with fair use.

Never assume that the images, words, or music pieces you desire to use are in the public domain, and can be used without permission. Unless you know for certain it's public domain, always ask first.

I WANT TO MAKE A CD-ROM (BOOK, COLLECTION) OF MANY PEOPLE'S ART & STORIES - I DON'T NEED TO GET PERMISSION,

JUST MAKE A STATEMENT TO THE EFFECT OF "ALL COPYRIGHTS BY THEIR CREATORS," RIGHT?

Wrong. If you can't (or don't) get permission, you can't use the work. As a publisher, it would be your responsibility to verify that all work included in your collection was legal. If others submit work that may use a third party's copyrights, it is still your responsibility to verify the copyrights. The courts have ruled against publishers in these sorts of cases. If you want to publish ANYTHING, you must be certain of ALL copyrights contained in any collection you might produce. You can be fined, your production run confiscated & destroyed, all sorts of unpleasant things...

OKAY, I JUST WANT TO MAKE A CD-ROM (BOOK, COLLECTION) NOT OF PEOPLE'S ART, BUT OF THEIR COSTUMES (PHOTOS, LIKENESSES).

That's fine - as long as you have written permission to use their image (known as a "photo release"). Otherwise, they can prevent you from using the image - or sue you. A major late-night talk show got sued recently by someone who's picture was taken and used on the air - with no attempt to gain permission. Permission has to be secured before a photograph can be used in a "public" manner - book, newspaper, TV, magazine, CD-ROM -anything like that.

Now, if you happen to be in the background of a picture taken by a news photographer of a "news story" (traffic accident, fire, large event, etc...), then you are incidental to the picture - and permission is not needed. But if someone comes up to you and says "CHEESE!", snaps your picture, and you see it on the cover of a magazine - they've got a nice lawsuit on their hands...

I DON'T AGREE WITH THE WHOLE COPYRIGHT CONCEPT - IT'S HORRIBLY RESTRICTIVE. I WANT TO MAKE EVERYTHING I DO PUBLIC DOMAIN -EVERYONE SHOULD.

That's nice. This is a choice the creator has. You have the right to place anything you create in public domain - you created it, you can do what you want with it. But simply because you disagree with the concept, you cannot apply your beliefs on others who are using copyrights. By default, the second you create your work, you have a copyright. You can choose to waive the copyright - but unless the creator does so, that copyright is still in effect.

IT'S PARODY (SPOOF, SATIRE), SO I CAN DO WHAT I WANT!

Uh, no. The whole concept of parody when related to someone else's creation came about from the old English paper Punch!, which lampooned the politicals of the day. You'll find many parodies in today's papers. There is a very fine line between parody and libel; the closer you are, the better you make your point. You generally have protection when you are using it in a journalistic manner. When you attempt to apply it to a commercial venture, it very seldom works. If you parody a CONCEPT, you are not in violation, since you are not using specific identifying elements from the original work.

One exception is MAD Magazine, who publishes parodies month after month. But they have a staff of lawyers constantly going over the content, so they know EXACTLY where the line is, and it can be argued that they are doing it in a journalistic manner. They never repeat the exact same routine twice with the same parodied character.

I ASKED SOMEONE TO DRAW ME A PICTURE OF A BEAR - I'VE GOT ALL THE RIGHTS ON IT, RIGHT? IT'S A WORK-FOR-HIRE THING, YES?

No. Work For Hire is never in effect unless a written contract states it.

As for rights, by default, the artist retains all rights except for the display right. If you just asked them to create something totally on their own, they did the majority of the work, they retain the majority of the rights. You own the right to the original, that's all.

If, however, you supply a detailed description (and/or pictures as drawn by you or others) for them to work from, then you would share certain rights. Neither could reprint without the other's permission (as the content would belong to the person commissioning the

work, but the actual artwork would be considered the artist's creation). This would include scanning it and putting it on a web page.

If there are any questions, always work out an agreement beforehand - in this sort of case, it is NOT easier to get forgiveness than permission.

I'VE MODIFIED WHAT SOMEONE ELSE DID, SO IT'S A DERIVATIVE WORK NOW - I CAN COPYRIGHT THAT, YES?

Not at all. You have violated their copyright. The right to assign derivative works rests SOLELY with the copyright holder - you cannot assume that you can do it. If it's sufficiently different, you might be able to get a copyright, but if it's obviously taken from another copyrighted work - it's infringement. Plain and simple.

IT'S ONLY FOR PERSONAL USE - SO IT'S LEGAL, RIGHT?

Maybe. Technically speaking, if you violate any of the rights, it is a violation. But if it's for your own personal use, there would generally never be prosecution - it wouldn't be worth it. If you decide to give or sell or publicly display your "violation," then you may be in trouble.

You can make a copy of your favourite CD onto a cassette - although technically you should have bought the cassette. You can scan the artwork you just got and put it on your computer - although you should have gotten permission first. But if you decide to make gifts or (or sell) these duplicates - you are in blatant violation, and CAN be prosecuted. "Personal Use" is an umbrella for one, not for two (or more).

One limited exception is for "archival" use, which you would be allowed to make a copy of something that might be expected to suffer wear & tear through regular use. A floppy disk of software, a set of sheet music, something that might be damaged under normal usage. An exact copy can be made (with no change in format - a print could not be scanned, etc...), and the original is to be put away safely and not used. The copy would be used, and if damaged, reconstructed from the original. Making a copy of a CD from your home to a DAT for use in your car would not apply, nor would making 2 copies of program for use by you, and by a friend (for "off-site storage" - it's been tried) be legal.

BUT, IN THE ELECTRONIC AGE, THE ONLY WAY TO BE KNOWN IS TO PUT (ALL YOUR) STUFF ON THE NET FOR EVERYONE TO SEE!

That's one possibility. But many artists and writers who do that find that it doesn't help them - especially if everyone can just download their stuff for free. For the time being, the physical world still works best for most people, and the "old methods" of distribution are far from dead.

If you place a majority of your work on the net, remember that you've already done the hard work for a potential violator - he doesn't have to work at putting it in electronic form, you've done that for him. He can modify it at his leisure now. You've made it much easier for him to take the story or artwork and publish it in a book, or put it on a CD-ROM and sell that (this has happened more than once). Be very careful of what you release. Know the dangers: it can help you - it can hurt you.

Remember, a large portion of the people who tell you that you have to put everything you have on the net generally would never pay for it - so if you want to possibly do something with your work later, be very careful. We have heard from many people "Everyone says they want to see me do a particular piece, but when I do, they don't buy it!" But they didn't say they wanted to buy it, they said they wanted to see you do it... If sales are what you are looking for, putting ALL your work on the web may be a big mistake...

I FOUND SOMETHING ON THE NET THAT I THINK MAY NOT HAVE THE AUTHOR'S PERMISSION - DO I HAVE TO LET THE AUTHOR KNOW?

No, you are not legally obligated - but it would be the right thing to do. If it was authorized, then it lets the author know that the work is getting good distribution. If it's not authorized, then you would be helping them control copyright violations. Either way, you'd be helping the creator, and they generally appreciate that.

BUT I REALLY WANT TO PUT MY ART ON MY WEBSITE - IS THERE ANYTHING I CAN DO TO PROTECT MYSELF?

Well, if you absolutely insist, don't put ALL of your art on the web page. Not if you want to do anything with it again. Use older artwork (to show what you CAN do, not ALL that you do). Do NOT use high-rez images, use 72 dpi or lesser. If you are doing work in full colour, consider using a 4-bit (16 colour) image, NOT a 24-bit image. If you can, lay a "watermark" in the background, something that will be very difficult to remove (such as the network identifiers most TV shows have in the lower right-corner).

Consider this analogy: If you're a furniture store, putting pictures of all the furniture you have for sale on a web page would be good business. If you're an artist, selling low-cost (that is, NOT fine art) prints, putting full-colour, high resolution images of ALL the images available on your site would be stupid - you just gave them what they might have bought...

ALRIGHT, I'VE FOUND SOMEONE VIOLATING MY COPYRIGHT - WHAT'S THE FIRST THING I SHOULD DO?

The first thing to do is to simply notify them. They may not know that it is your work, and that it's illegal to have it displayed without permission. In many cases, a simple notification will do it. If not, a cease-and-desist letter is required, ordering them to stop using your copyrighted material (you can write it, or a lawyer can). If that doesn't work, you may have to take legal action against them, depending on the situation. But starting off with a simple notification is best - don't go immediately to a lawsuit. Subtlety is best - but have a big stick (figuratively speaking) handy, just in case.

WHAT'S THE BIG DEAL IF I WANT TO SELL SOMETHING WITH A DISNEY CHARACTER ON IT? THEY'RE BIG ENOUGH AS IT IS - WHAT WOULD IT HURT IF I TOOK SOMETHING FROM THEM?

Using that logic, if it's ethical for you to swipe from them, then it's as equally ethical for them to swipe from you. The large and the small are protected in the same manner - if it's good enough for you, it's good enough for them. The law applies equally to the largest corporation down to the lowliest writer.

Copyrights are really pretty basic - if you have a copyright, you control what can be done with it. If you do not have control of the copyright, then you can't do with it as you please (with certain VERY LIMITED exceptions). Generally, if you ask permission, you'd be surprised what you can get. If you don't, don't be surprised at what you get.

And, so you could get to the specifics before you had to mess with the history lesson:

HOW DID COPYRIGHTS BEGIN?

The seeds of our modern copyright system appear to have germinated in the 13th century, when any nobleman, high official (or in fact anyone with power over the mere serfs) could essentially confiscate someone else's creation, and claim it for themselves. If you had more power, you could do as you pleased (a common problem in the Dark Ages). In France (or possibly Belgium), a duke or baron was being besieged by the common people to protect their right to create things. He rather flippantly granted them the rights to their own products, not quite realizing what he had done. His noble friends soon told him what he had done, and how much they would lose by his magnanimous actions, but it was too late for him to retract his decree - the people now loved him. It wouldn't be very wise to make them unlove him...

The first concrete laws regarding copyrights came immediately after Gutenberg put his printing press into operation. In 1476, the city of Venice set up a series of privileges to enable booksellers to print certain books. Soon after, many more countries set up similar regulations. But the early laws bore little resemblance to our current laws, since they protected only the entrepreneur and not the creator.

For about the next 200 years, most of the granting of copyrights were to official printers, as decreed by the

ruling body. The author often times had little say in the matter, and in fact saw little gain from these new laws. The printer gained from this, since they could claim an exclusive right to print something. The state gained a fairly tight rein on exactly what got printed, as well as getting a good bit of revenue from the granting of exclusive rights. They controlled the flow of information, leading to the opportunity to exercise political or religious control.

Our modern concept of copyrights began when the British parliament instituted the Statutes of Anne (1710), which declared that the creator of a work owned said work and granted a limited term of protection for the work. As before, this concept soon altered all copyright laws, and formed the foundations for our system today. Our current laws protect those who produce new works, as opposed to older laws that protect those who would REPRODUCE the work.

MORE INFORMATION:

U.S. Copyright Office - your FIRST, BEST source for information http://www.loc.gov/copyright

Terry Carroll's Copyright FAQ - An excellent FAQ, and many fine links http://www.aimnet.com/~carroll/copyright/faq-home.html

Yahoo! search for Copyrights http://search.yahoo.com/bin/search?-copyrights

Canadian Intellectual Property Office (English version) http://strategis.ic.gc.ca/sc_mrksv/cipo/welcome/welcom_e.html

Federal Bureau of Investigation - Operation Counter Copy http://www.fbi.gov/majcases/copy/copy.htm

U.S. Patent & Trademark Office http://www.uspto.gov

Stanford's Fair Use / Copyright Page http://fairuse.stanford.edu

Cornell University http://jinx.umsl.edu/help/copyright.html

American Library Association http://www.ala.org

Associations Of Research Libraries http://arl.cni.org/info/frn/copy/copytoc.html

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Chris
Sawyer
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Fursuiting at a glance

Gerdazech T. Civet

What is fursuiting? Fursuiting is anyone who is involved in the building, wearing and/or production of animal costumes for personal or professional use.

To begin with, What is the building part of fursuiting? Building a fursuit can include anything from making a set of ears, wearing animal-like makeup all the way to building complex animatronic complete suits. I don't believe any of these forms to be any better than any other, I won't discuss the details of all the forms., I will however cover general basics.

The building of ears and a tail is probably an good start for any beginner fursuiter. The production of ear and tails can be a complex or simple as the person who is building them chooses. Ears can be made into a headdress and if you have hair long enough to cover your real ears. You can get a really good effect from ears. Tails are a little more difficult to get to look real because they are harder to make look realistic. In the tails I build there are spines, however some people just stuff them. No "Proper" way to build a tail has nor ever will be set.

The building of makeup and latex masks are more difficult, but they are a wonderful addition to the ears and a tail. Simple makeup consists of the regular Halloween style cat/bear makeup you see. This can look very good but if you want to get more complex you can get some latex and make full facial appliances. Both of these require more skill than making ears but also they require talent. With the ears and tail you can get some very good looking fursuiting.

The building of entire suits is a much more expensive way to get into fursuiting. There are two general types of non animatronic full fursuits. The first is a 'naked' fursuit and the second is a 'dressed' fursuit. A dressed fursuit is less expensive, but a naked fursuit can have clothes put on later as par the costumers choice. The benefits of having a clothed costume is that you don't have to worry as much about heatstroke and you can make your costume for far less because fur is expensive. The benefits of having a naked fursuit is that you can do more with the costume: clothed unclothed, morphic, non-morphic etc. Full fursuits take the longest time to build. it usually takes me about a month and a half to make a suit. Some people say that it takes about 6 months. I have no doubt that my next suit will take something in that range of time.

Animatronic entire suits are by far more complex than any other type of fursuiting. With an animatronic fursuit you first have to build the animatronic skeleton, the animatronic under parts of the suit, then you have to make sure that it works, and finally you have to make sure it looks good. The ability to make the animatronics in the first step is not an easy task for most. However getting a ear to twitch realistically or to be able to get a tail to move, for most, is well worth the extra effort. This by far is most expensive way to build fursuits. Not only do you have to pay for all the costuming materials but you also have to pay for all the animatronic materials. Also if you have any electronics in your suit , you most likely will have to pay the extortionist prices of radio shack.

Secondly, what are the problems involved in fursuiting? Most of the problems that are associated with fursuiting include Heatstroke, permissions, public relations, working conditions and suit damage.

Heatstroke is one of biggest problems you have to

deal with when fursuiting at ConFurence last year I wore my suit too long and recited a bad case of heat-stroke for my efforts. When your in a fursuit you get hot. However you not only have your heat to deal with. On the most part you are in a crowded room, with people or children crowding around you too. This means that the heat others produce is adding to your heat. At Conventions if you choose to be part of the costume presentation you usually also have to deal with hot lights on stage too. This all means heatstroke if your in your suit too long. To prevent heatstroke lots of water and energy drinks are a requirement. If you get heatstroke in your suit, the character will end up acting different. In other words, if you get heatstroke, it's not only bad for your heath but it's also detrimental to your characters persona.

Permissions and public relations are usually a problem by lack of planning. The first thing I did when I finished my fursuit was to go to the local mall to see how long I could stand being in the suit. I got kicked out because I didn't think to actually get permission to be there. Looking back on the situation it was pretty stupid of me, but it was a learning experience. The other big mistake I made on that trip was that I didn't have a handler with me. A handler is someone who goes with you that is not in costume. This handler is there to help you solve problems and help you get around.

Suit damage usually occurs because you may have hyperactive kids that are excited to see you. This means that tails get pulled and suits get tugged on. Although tail damage is the most common occurrence it's most of the time easily fixed. Sometimes older kids will try to harass you but on the most part that is what your handler is there to help you with.

I won't get into working conditions because that is a rather touchy topic. But I will say that it is up to you. Make sure YOU'RE happy with the situation.

Moreover, why build a fursuit? Even with the expenses and problems that can occur with fursuiting, it's something that I feel is worth doing. There is nothing like seeing a child or adult smile because of you. On the most part if you feel like you want to do some fursuiting you will be happy with the result. Although on the most part you won't get paid for any fursuiting activities that you do, it is fun.

To continue, where can you go fursuiting? Almost anywhere you want to go you can fursuit. Theme parks are harder to get into, but if you have a large enough group of fursuiters you are probably more likely to be able to get into theme parks. Disney and major theme parks don't allow fursuiters in under any circumstance. Malls and local festivals will more than likely be willing to allow you to perform. But always be sure to check and get permission before you go.

This unfortunately has only touched the surface of what fursuiting really is if your really interested in doing fursuiting look around at the many web pages out there, and then join the fursuit mailing list. Look for information at the list of places below. If anyone has any questions comments or flames about this article or fursuiting please feel free to e-mail me @ zazu2@geocities.com

Cataroo in costumes:
http://www2.netcom.com/~cataroo/costumes.html

Spiked Punches favorite links
http://users.aol.com/spkdpnch/Flinks.htm

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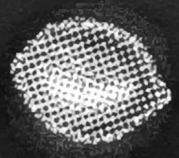

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